

22 \$MILTC ZOLA, NOVELIST AND
REFORMER

little if any fronting on the part of that splendid prodigal the, great Pumas, who now issued his "Chevalier d'Harmental," an inferior work, no doubt, yet one which showed traces of tho lion's paw, Sue's contribution to the literature of "1840, " *La Vigie do Koat-Ven*, is now almost forgotten; so is Li'.gouvt'j's "Edith de Falstm," though it ran through several editions. Doubtless one of the most popular novels of tho day wan still Charles de Bernard's best work, "G-erfuxifc," the fifth edition of which now came from the press. (k»orge Sand, for her part, was penning a minor work, "Paulino"; Soului was building his "Chateau des Tyrdndes"; and Mtfrin&», diUident and painstaking, was copying and modifying, sixteen times in Biieeession, his still familiar tale of w (.Jolomba.^{1*} Stendhal had given las "Chartreuse des Parnw" to the world *in* the previous year. Flaubert wan but a young man of nineteen, travelling in southern France and plunging, at Marseilles, into a transient love affair, which was to miggeBt; an episode of "Madame Bovary." Finally, in that flame year, 1840,—• "within six weeks after tho birth, of ffimilo Xola,—Alphonso Daudet, who was destined to becjoino IUH friend, and, in a souHtJ, his rival for fame, came into tho world at Ntmes in Provence.

In these two, Zola and Daudet, was repeated

a phenomenon often observed in the history of French literature: the advent of a superior man of strong masculinity attended or soon followed by that of another, distinguished by femininity of mind. Thus Corneille and Racine, Voltaire and KOUH-BOUU, Hugo and Larmartino, Very similar was the *aceou ^l*:-*

went of Zola and Daudet, who, the one appealing to tho reason, the other to the heart, stood in the domain of fiction, at least at one period of their careers, head and shoulders